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MUSEUM MANAGEMENT PROBLEMS AFFECTING TOURISM DEVELOPMENT: THE CASE OF
NATIONAL MUSEUM OF ETHIOPIA



A THESIS SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES OF ADDIS ABABA UNIVERSITY
IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF ARTS IN
TOURISM DEVELOPMENT AND MANAGEMENT

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TOURISM DEVELOPMENT AND MANAGEMENT PROGRAMME

This is to certify that this thesis was prepared by **DEMISSEW ASSFAW**, entitled: **MUSEUM MANAGEMENT PROBLEMS AFFECTING TOURISM DEVELOPMENT: THE CASE OF NATIONAL MUSEUM OF ETHIOPIA** Submitted in partial fulfillment of the requirements for the Degree of Master of Arts in Tourism Development and Management by the regulations of the University and meets the accepted standard concerning originality and quality.

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I hereby declare that the thesis titled:

Museum Management Problems Affecting Tourism Development: The case of the National Museum of Ethiopia submitted to Addis Ababa University for partial fulfillment of the requirement for a Master of Art in Tourism Development and Management, is my original work, and all sources used have been acknowledged.

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Acronyms

ARCCH: Authority for Research and Conservation of Cultural Heritage.

BPR: Business Process Reengineering

CRCCH: Center for Research and Conservation of Cultural Heritage

EHA: Ethiopian Heritage Authority

EPRDF: Ethiopian People Revolutionary Democratic Front

ICOFOM: International Committee for Museology

ICOM ITC: International Councils of Museums International Training Centre

ICOM: International Councils of Museums.

ICOMOS: International Council of Monuments and Sites

MOCT: Ministry of Culture and Tourism

MOT: Ministry of Tourism

NME: National Museum of Ethiopia

OECD: Organization for Economic Coordination Development

UNESCO: United Nation Educational, Scientific and Cultural Organization

UNWTO: United Nation World Tourism Organization

WTO: World Tourism Organization

Abstract

The main objective of the study is to identify and present museum management problems which affecting tourism development in the National Museum of Ethiopia. Specifically, it deals with factors that challenge national museum management of Ethiopia, tourism development, its attractiveness and competitiveness. To address these objectives data were gathered from national museum of Ethiopia. Interview, focus group discussion (FGD), extended personal observation and questioners (both open ended and close ended) were tools to collect the data. Both qualitative and quantitative research methods were administered. An explanatory and descriptive method was used to analyze and interpret findings from observation, questioner survey and informant interview. The findings show that absence of proper organizational structure, inadequate staffing, absence of marketing team, Inadequate space for exhibition, absence of Conservation and archivist team, absence of Museum Policy, Law and Declaration, absence of new museum product development, absence of consistent information among guides, absence of catalogue and inadequate toilet facilities are major problems and challenges of the national museum of Ethiopia. As a result museum regulations need to be evolved as quickly as viable due to the fact the various National Museum demanding situations are at once related to the absence of museum policies in Ethiopia. The National Museum of Ethiopia has to impartial from the EHA management for higher control and to interrupt the lengthy chain of bureaucracy. By doing so, the National Museum of Ethiopia could end up crucial cultural hubs that upload to the first-rate and richness in their communities. The analysis suggests that the structure and management practices of national museums could be aligned with the country's development efforts and should be managed in accordance with professional ethics.

Key Words: Museum, tourism development

CHAPTER ONE

INTRODUCTION

1.1 Background of the study

Today, perhaps more than ever, it is necessary to understand the management problems of national museum of Ethiopia for tourism development and to consider its nature of interactive dimension with different sectors. There are many problems and needs of the development and management structures of the Ethiopian National Museum that can be solved by transforming the museum into an attractive tourist destination. Therefore, the aim of this study is to investigate how museum management practices for tourism development can be achieved and managed in practice in the National Museum of Ethiopia (Bereket, 2015).

Studies that link tourism and museums have proved valuable to understand how the museums have assumed a prominent role in the tourism industry. Besides, the understanding this scenario makes it possible for museums to attract even more visitors, improving their exploration as tourism services (Bauer et al., 2019). In the modern world, museum plays pivotal roles in terms of economic, socio-political and cultural aspects of a nation. Some of the major function of museum can be stated as acquisition, documentation, preservation, conservation and interpretation of movable heritages. Museums are important components of the tourism industry, which serve as cultural heritage attractions for visitors, tourists and locals alike. Since museums are part of the cultural tourism products, their functions and cooperation with different stakeholders, can enhance the tourism development activities such as regenerating local economies, attracting visitors, boosting cultural diversity, increasing creativity and bringing revenues.

The direct economic influence of museum is measured by the number of visitors, the amount of visitors' local expenditures, the length of their stay, the number of people employed and income generated through ticket sales (ICOM-ITC, 2016). The indirect museum economic influences are much broader and quantifying its impacts through purchases from a wider supply chain. It is therefore important for museum to focuses and provides a range of options such as new management techniques, pricing policies, new facilities, and newer forms of communication and offering of varied cultural experiences in the museum so as to bring wider economic development strategies (ICOMS and OECD, 2019).

In modern society, most people seek psychic fulfillment rather than physical pleasures, leading to a higher demand for museums. In addition to basic functions such as collecting, preserving, researching, exhibiting and communicating, museums are increasingly turning their attention to visitors. Meanwhile, the activities around the museum, such as the political, economic and cultural environment, make the tour a more diverse, richer and more complex situation. As a result, it is important for museum managers to think about appropriate museum management to achieve better performance and function; Show how cultural values influence societal development and bring concrete results (ICOM-ITC, 2016).

Concurrently, museums are the fastest growing institutions in the world, especially with the propensity role into the tourism market and development. The world's perceptions about the value of 'cultural heritage' have changed. This is actually resulted by the growing importance of unexpected economic values to be derived from the cultural heritage by government bodies on the one hand, and the expansion and exploitation of the cultural heritage resources by private commercial sector on the other. The economic development program determined by national or local governments, it is basic to establish tourism policies, the potential economic impact of monuments and museums today lies at the center of the problematical issues posed by the cultural heritage (Sandell and Janes, 2007). Thus, the museum management and organizational structure can play significant role for the problems ranging from small to complex issues to be addressed (exhibition planning, departments processes cooperation between Museums and organizational networks, tourism industry competitiveness, economic development, visitor's needs and demand, professional development works etc.) Museums as cultural tourism products and part of the largest world economic sector, if properly managed and cooperated; they can create jobs and bring wealth opportunities to several countries including Ethiopia.

In museum foundation, the National Museum of Ethiopia has long history in the country. Although it has a long history, its growth and development as the institution of cultural heritage attractions has insignificant role for tourism development in the country (ICOM-ITC, 2016). This is mainly due to several factors such as lack of attention by the government bodies and other reasons that is part of this proposed study. Therefore, the main objective of this research study is to assess museum management hindering factors to contribute for tourism development in Ethiopia, the case of National Museum. Since I have been working in the National Museum of Ethiopia as an exhibition expert, I always ask myself why and how the museum suffers from lack of proper management and several other factors. Hence, the

proposed thesis will identify the challenges of museum management for tourism development and needed to address current and future museum departments or processes, cooperation between museums and organizational networks, tourism industry competitiveness, economic development, visitor's needs and demand, safety, health, distorted information while it is a serious problem for National Museum of Ethiopia.

1.2 Statement of the problem

The National Museum of Ethiopia has a long history in the country; however, despite its long history, the National Museum of Ethiopia and its growth in terms of management structure play a minor role in the country's tourism development. This is primarily due to several factors, including the museum's ineffective development and expansion of tourism activities in Ethiopia. Many scholars have never conducted research on Ethiopian museums in general, or the National Museum of Ethiopia (NME) in particular, in terms of museum management challenges. According to (Temesgen, 2010) museums are a relatively new practice in terms of heritage collection, documentation, conservation, and promotion. He emphasizes the importance of museums in cementing and integrating a nation's multicultural society (Temesgen, 2010).

As Merkeb, (2007) focused on the governance and cultural representation issues of Ethiopia's National Museums (NME), focuses on the museum's status and structural organization, with a particular emphasis on various forms of museum governance such as constitution, finance, premises, and public access. He has also attempted to assess the problem of cultural representation in the NME's permanent exhibition (Merkeb, 2007). In contrast, Kebede examines the Development of Archaeological Research and Research Monitoring Institutions in his MA thesis, focusing on the evolution and development of the Authority for Research and Conservation of Cultural Heritage (ARCCH). In his investigation, Kebede attempted to capture a glimpse of the National Museum of Ethiopia's history (Kebede, 2008). As a result, as it can be understood from the aforementioned researches on museum; it is still inadequate. In fact, the researchers have tried their own best to discourse a few critical and significant concerns about museum. Their research mostly focused on the foundation and development of museums and some of the challenges in relation to the governance of museums, conservation, and representation. But there are still many issues that need additional inquiry. Among the issues that the above investigators would not come across is about the current management practices and challenges of the "National Museum of Ethiopia", in which the museum has lost its status, name, proper functions like collecting, inventory, conservation,

and research of objects, and has been undermined as a simple department or directorate under the Authority for Research and Conservation of Cultural Heritage (ARCCH) (BPR Document: 2010). The current management practices and challenges of the "National Museum of Ethiopia" were not the subject of their investigations. Currently, observations also show that the unclear and bureaucratic operational system of the ARCCH is highly hampering the Tourism development in the National Museum of Ethiopia. Therefore, to fill this research gap, the researcher conducted a detailed investigation and in-depth analysis, focusing on the major complexity of managing the "NME" for tourism development.

1.3 Objectives

1.3.1 General objective

The major objective of the study was to assess museum management problems affecting tourism development: the case of National Museum of Ethiopia.

1.3.2 Specific objectives

The specific objectives of this thesis are:

- To identify factors that challenge museum management in the National Museum of Ethiopia.
- To identify challenges of tourism development in the National Museum of Ethiopia.

1.4 Research questions

The study will answer the following research questions:

- What are the major factors hindering the museum's development?
- How does the lack of a proper organizational structure hamper the growth of the NME?
- How is the lack of museum policy affecting museum management practice?
- How does Ethiopia's museum management currently perform and function, as well as its attractiveness and competitiveness?
- What is the role of government and others stakeholder in solving museum management problems to contribute for tourism development?

1.5 Significance of the study

The significance of this study is motivated from prominence of museum management to contribute specifically for the social, cultural, economic, and political and in general its role to play the national tourism development. The structure of museum organization and

mismanagement have become directly affecting the development of museum tourism products and tourism activities. Thus, museum management and structural organization is important to promote museum tourism development in the context of sustainability. Additionally, this research is helpful to a growing interdependence of museum and tourism for investigating museum management hindering factors to contribute for tourism development. Moreover, this research will provide relevant information for the researchers, scholars', educational organizations, cultural institutions, and museum and tourism policy makers. Consequently, this research will also serve as a source reference for other intellectuals those who are interested in developing for further study.

1.6 Scope of the study

The scope of the study was spatially delimited in the National Museum of Ethiopia. Objectively, this study was focused on assessing museum management factors affecting the tourism development related activities. As a result, the study is in charge of identifying factors that challenge museum management in the National Museum of Ethiopia. The thesis is also in charge of assessing the challenges of tourism development in the National Museum of Ethiopia. Both qualitative and quantitative methods of data analysis were used. FGD, key informant interviews, and an observation were used to supplement the data acquired by other methods.

1.7 Limitations of the study

The thesis attempts to assess Museum Management problems factors to Contribute for Tourism Development. Although there are several museum institutions the study is particularly proposed to carry out on the museum management hindering factors to contribute for tourism development in Ethiopia, the case of National Museum due to the limitation time, budget and other resources.

1.8 Organization of the thesis

This thesis is organized into five different chapters. Chapter one provides a general introduction which supported by background of the study, statement of the problem, objectives of the study i.e. general objective and specific objectives, research questions, significance of the study, scope of the study, limitation of the study and organization of the thesis. In chapter two, the studies that are deal with a review of related literatures and the theoretical framework of reference comprehensively is presented and discussed. The third chapter will explore the description of the study area, research methods, design, and methods

of data collection, data analysis and ethical consideration procedures. Chapter four demonstrates the major data analysis, discussions and findings of the study. Finally, chapter five presents conclusions and recommendations.

CHAPTER TWO

LITERATURE REVIEW

The first section of the literature review begins with a conceptual definition of museum management. The second section discusses theoretical considerations before introducing the concepts of museum management for tourism development and new development planning for museum destinations. The third section of the literature review delves into empirical studies related to the current practice, functions, and management of various museums, as well as their contribution to tourism development. In general, the literature review section demonstrates how the museum's management issues affect tourism development and tourism activities.

2.1. Conceptual Review

2.1.1. Definitions of Museum Management

Management in museums is "the flavor of the month," the most visible aspect of museum activity at the time (Moore, 1994). Every aspect of museum administration is being studied and re-evaluated more than ever before. This, however, will not be a passing fad of interest before moving on to another area of museum work. Because of a variety of factors, management is likely to remain one of the most important issues for museums in the next millennium. On the other hand, Sandell and Janes (2007), stated that a variety of factors, including declining public funding, shifting expectations of audiences and other stakeholders, new forms of competition, increased pressures for accountability, and the emergence of new roles and priorities, have contributed to the growing importance of management in museums. Thus, one of the most significant advances in museum administration today is the rising realization that museums must define an inclusive strategy. In recent years, there is a growing change regarding the perception, role, values and standards within ICOM code of ethics for museums. The Changes are including even the long-standing ICOM's museum definition has adapted and added new responsibilities. In this fast-changing modern world, in order to compete, face the various existing and future challenges, museums are responsible in driving and modifying their nature of perceptions, infrastructures, the way they perform their task and involve in various subjects to be inclusive in terms of comprehensive content and target audiences (Murphy, 2016; 6-7).

2.1.2. The Role of Museum Management

Museum management is a necessary element in the development and advancement of a museum and other activities. ICOM (2004) argued that a key role of museum management is assisting the organization, regardless of its size or complexity, in achieving consistent results so the institutional mission can be articulated and fulfilled. Without proper management, a museum cannot provide the appropriate care and use for collections, nor can it maintain and support an effective exhibition service and development program. Ambrose and Paine (2006), explained that museums in every country in Whatever the case for growth or containment, they need to operate within a national policy for museums in comparisons with other countries, the resources what they need, and the range and quality of services to the public that they should provide all need to be discussed on an informed basis with reference to international standards.

As described by Lord and Lord (2009) a key issue in any discussion of museum management, one which underlies the purpose of management in museums is to facilitate decisions that lead to the achievement of the museum's mission, the fulfillment of its mandate, and the realization of its goals and objectives for all of its functions. In order to better understand the museum management process, it is important to gain a better understanding of how museums operate in different locations. It is also appropriate to first look at museums from their origins. As a result, most museums have a management structure that includes at least three components: administration, conservation, and operations (Fopp, 1997: 146). Meanwhile, the political, economic, and cultural environment around museum leaders is more diverse, abundant, and complex. It is therefore critical for museums to consider how to improve their management in order to better perform their functions, how to exert cultural influence on social changes, and how to demonstrate their cultural value and practical significance (ICOM-ITC, 2016).

2.1.3. Model Showing Summary of Museum Management

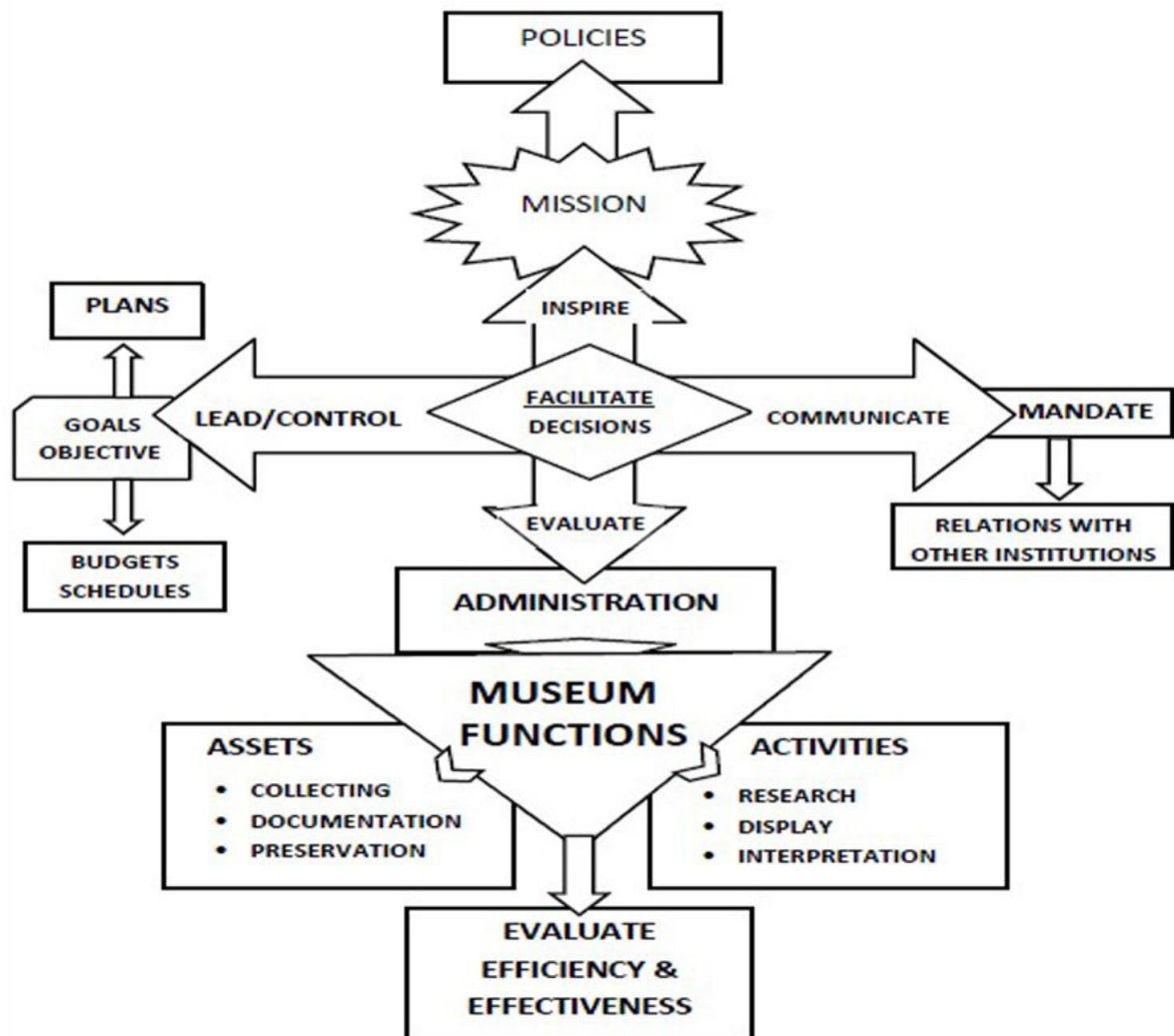


Figure 1: The Manual of Museum Management (Source: Lord & Lord, 2009)

According to Lord and Lord (2009), the above diagram depicts the five management roles in relation to museum functions and policies. At the heart of the diagram is a reminder that the purpose of management is to make it easier for people who work and volunteer in museums to do their jobs—the subject. Moreover, Robbins, Thomas, Tuominen, Wessman (2021) argued that today's museum management is more aggressive, innovative, and brave than ever before. They've evolved from monolithic institutions to multi-play masters, and from keepers to doers. They also face a wide range of economic, political, social, technological, and legal obstacles. As a result, new leadership and skills are required. As well Robbins et al., (2021) stated that a museum requires a leader with great content knowledge and expertise, as well as

the desire to establish competitive business plans for the cultural industries. When speaking in the museum's voice, the director must have content-related credibility as well as a comprehensive understanding of the various funding models and their possibilities. This contradicts the alternative leadership paradigm, which holds that a professional leader, a generalist, can take over and flourish nearly any institution. The director should be open to new competencies and changes in order to better improve the organization and its practices (Robbins et al., 2021).

2.2. Tourism Development

Development interpretations were primarily concerned with economic issues. However, throughout time, definitions have tended to grow, and development has come to be considered as a social as well as an economic process including the gradual improvement of conditions and the realization of potential. It now includes social, environmental, and ethical factors in addition to economic issues, and its measurement may include measures of poverty, unemployment, inequality, and self-reliance. Economic growth, structural transformation, autonomous industrialization, and self-reliance have all been used to describe development (Pigram & Wahab, 1997, p. 30).

According to Sharply and Telfer (2015) development is the results that are measurable or visible benefits and costs of socio-cultural, environmental, and economic development in any particular tourism destination, and that, in some cases, tourism economic benefits and costs of consequences are not balanced; whether it has negative or positive consequences, as long as tourism benefits and costs are growing. As a result, it is critical to examine and comprehend the reasons for tourism development in cultural tourist places in order to maintain a sustainable tourism development balance. One of the most prioritization of development benefit according to the United Nations World Tourism Organization (UNWTO) is frequently directed by more general purposes and development objectives rather than sector-specific goals. These include broad development and suitability issues like resource use, health, welfare, employment, and livelihoods, as well as supporting circumstances and processes like effective governance, education, and skill development. Tourism, as a multi-faceted economic activity, can play a constructive role in accomplishing these goals, which can then be aided by interventions connected to them (UNWTO, 2013, p. 21).

2.2.1. Model Showing the Relationship between Tourism and Development Paradigm

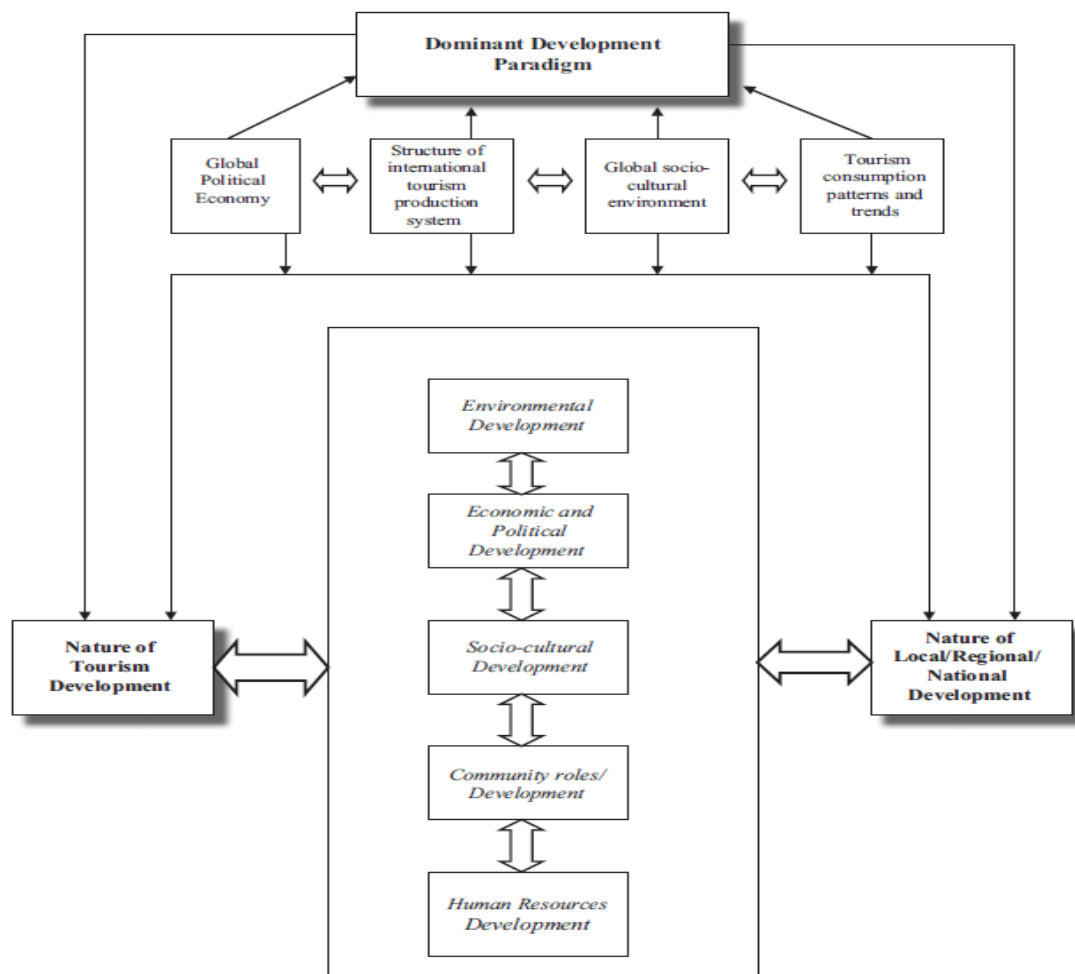


Figure 2: Tourism and Development Concepts and Issues adopted from (Sharply & Telfer, 2015)

Sharpley (2006) has stated that when studying travel and tourism, one of the most important things to remember is that tourism growth is a means to an end, not an end in itself. In other words, tourism is developed and promoted not for the sake of tourism; rather it is commonly regarded as a successful means of fostering social and economic development in target places. Most textbooks recognize tourism's developmental significance, emphasizing its contribution to income, foreign exchange earnings, and employment, and tourism is a key component of many countries' development strategies (Sharpley, 2006, p.106). Furthermore, Sharpley and Telfer (2015) provided a model that envisioned the relationship between tourism and development studies, as well as the implications for the study and understanding of tourism's potential contribution to destination area development. As a result, the nature and scale of tourism, in terms of both demand and supply, evolved and changed, but the world in which tourism occurs and interacts has also undergone a range of unique events, political-

economic upheaval, technical innovation, and socio-cultural revolutions, all of which, to a greater or lesser extent, represent either opportunities or difficulties for tourism and development.

2.3. Museum Management and Tourism Development in the Global Context

In this rapid changing world Museum is an important element both in the development of cultural tourism and heritage tourism related services. Without proper management, museums cannot provide the proper care and use for collections, nor can they maintain and support an effective exhibition and development programs. The subsequent practice gives directions the various countries' museum functions with tourism development activities. Museums are seen as cultural institutions and important sources of cultural tourism. According to UNWTO and UNESCO (2015), indicated that Culture reflected in heritage and traditions as much as in contemporary art, languages, cuisine, music, handicrafts, museums and literature, is of immeasurable value to host communities, shapes community identities and fosters respect and tolerance among people, has become a key tourism asset, creating distinctive differences between destinations. In Europe cultural tourism has played a prominent role to be as source of potential cultural tourism products. Greg Richards (1996) argues that the widespread convergence of cultural tourism development and marketing policies which can be observed in all corners of Europe, and at all administrative levels, from local tourism plans to European Union programmers. Many have attributed this to the emergence of cultural tourism as a 'new' market segment, with enormous growth potential. Others have seen the cause in the creation of the 'heritage industry', and the rapid expansion of opportunities for cultural consumption.

ICOM and OECD (2019) state that the promotion of museums on the international tourism market requires knowledge, investment and capacity that is often too expensive for museums to manage themselves. Local governments can help by involving museums in national and international fairs and networks. Local governments can also facilitate coordination between the activities of museums and other cultural institutions to create an attractive offer. To improve accessibility, coordinating public transportation with the opening times of visits, as well as adapting museum visiting hours to the local context, can also increase the ease of access and attractiveness for audiences. Many of Cultural tourism attractions in less-developed countries are very important as a resource for tourism and players in the global industry. As examined by Timothy and Nyaupane (2009) Nearly 60 per cent of all of UNESCO's World Heritage Sites (natural and cultural) are located in developing nations,

depending on precisely how these are defined. Among the most remarkable remnants of ancient civilizations and contemporary colonial patrimony are located in developing regions. These are the Pyramids of Giza and Valley of the Kings (Egypt), Angkor Wat (Cambodia), Borobudur and Prambanan (Indonesia), the ancient city of Timbuktu (Mali), the Roman ruins of Palmyra (Syria), Great Zimbabwe Monument (Zimbabwe), Tikal (Guatemala), Lumbini, the birthplace of Buddha (Nepal), historic Istanbul (Turkey), and Dracula's Castle (Romania) are all examples of well-known and highly visible heritage places in the less-developed world. As a result of both natural and cultural heritage attractions, tourism has a strong involvement in most of developing countries.

Recently, cultural institution like Museum plays a significant role in urban Tourism development particular in the city of Addis Ababa. According to Abraham Kidane (2019) state that most of the country's cultural, historical and natural heritages are placed in the museums of Addis Ababa. Comparatively the number of museums accounts in Addis Ababa is higher than in any other regions of the country. Accordingly, these city museums have relatively substantial number of tourists every year. Even though, number of museums is flourishing in Ethiopia, the wealth creating power as sources of cultural heritage tourism is hampered by many bottlenecks. Moreover, in the case of regional competitive advantage Ethiopia is still placed behind many African countries in terms of benefit sharing from the sector and reaping economic benefits for local destinations as well.

2.4. The Relationship between Museums and the Tourism Industry

It is obvious that museums are one of the most important parts of cultural tourism products which serve as a source of visitors' attractions and entertainment. Brown (2006) cited in (Farokhi, 2019, pp. 299-300) argues that Visitor attractions like museums and tourism have significantly interdependent connections. Accordingly, the activities of tourism within a destination offer opportunity for promotion and serve as an important means of enhancing tourist attractions. On the other hand, visitor attractions can strengthen the demand and competitiveness of tourism destinations by creating authenticity and distinctiveness in an area. Since, museums are part of tourist attractions, in one way or another they have a mutually strong beneficial relationship with tourism industry. Shrestha (2018) states that various countries museums plan in related to cultural tourism are highly developed to attract visitors. Thus, this shows a significant role for the development of cultural and educational tourism (Shrestha, 2018, p.13). Furthermore, Gil, Ritchie & Santana (2019) argues in tourism perspectives museums are most important, considered not only as commonly destination

attraction, rather they are a basic agent in defining and contributing for an overall tourism image of a destination as well as by providing a sense of a particular time and place that is often inaccessible to another place of world. Generally, as quoted by Allan and Altal (2016:2), international tourism destination planners and managers have included museums as visitor attractions in different destination promotion plans (Tufts & Milne, 1999).

2.5. The Conceptual Framework of the Study

Nowadays the roles of Museum management is not measured as relating only to the basic practices of museum which Collects, documents, preserves, exhibits and interprets material evidence, but as an administrative responsibility that embraces all the resources and activities of the museum and beyond. The most important practice in recent years that the museum management has dynamic relationships with various types of cultural activity and there is a tendency for the “operational structure” of the organizations and institutions of a country to reflect the prevailing tendencies of different social structures, concepts of business, and levels of development. The following proposed conceptual framework shows the relations of museum, tourism and development activities.

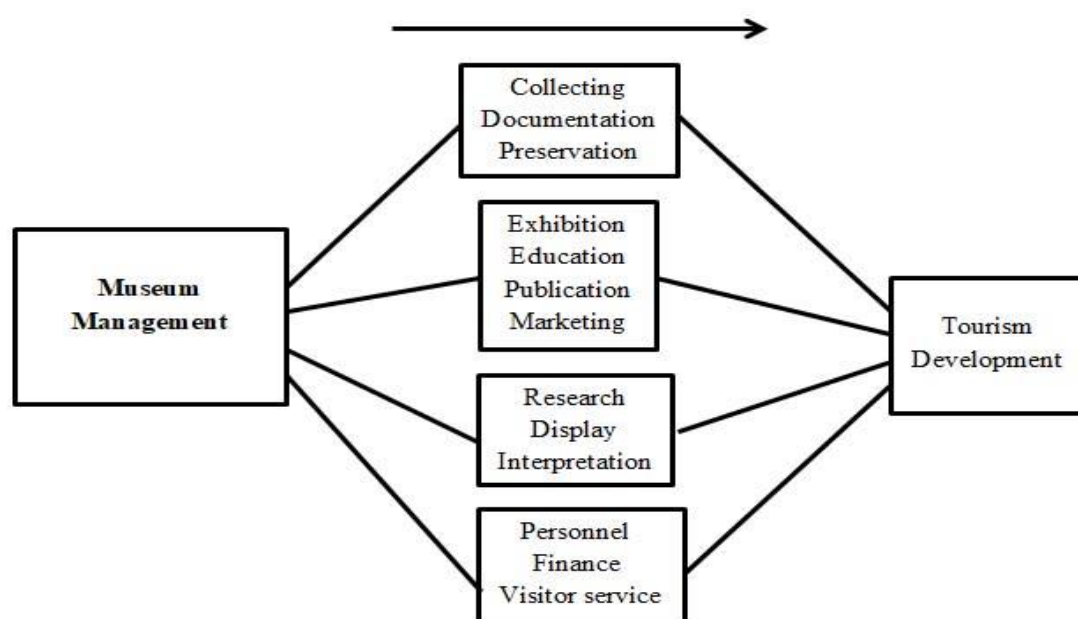


Figure 3: Source, the summery of the researcher’s related review literature, 2022

The above conceptual framework illustrates museum management roles in relation to museum functions and tourism development. Museum management focuses on the key functions and activities required to improve interactivities, improve museum governance as a sector, and establish the best institutional frameworks at the national level to exert cultural

influence on social changes, as well as how to demonstrate their cultural value and practical significance.

2.6. Museum development and management in Ethiopia

Although, the practice of collecting and preservation of material culture in Ethiopia has been a long history, the formation and development of the museum with the modern concept in Ethiopia is a recent phenomenon. According to Temesgen (2004) described that the establishment, growth, and development of museums in Ethiopia has a short history. However, in the long history of collecting and preserving material culture and human evidence, Religious institutions particularly the Ethiopian Orthodox Church has played important role in Ethiopia. The Ethiopian Orthodox Church was one of those who played a significant role in collecting, preserving and store abundant objects of both the church and state as national repository before the foundation of the national museum of Ethiopia in 1944.

In fact, the Ethiopian Orthodox Church is still a big national institution that has conserved and protected our country's spiritual and secular past, and is currently constructing a museum and introducing our country's history to the rest of the world. The Ethiopian Orthodox Church had established "*Eqa Bets*" (store houses) and "*Se'el Bets*" (house of painting) to keep sacred and some secular objects. Sacred objects were occasionally presented in "*Eqa Bets*" for worshipers and church members with aim of educating the Church's history and tradition. As a result, scholars who support the traditional viewpoint argued that museums in Ethiopia are the result of "*Eqa Bets*" (Yishaq, 2009).

2.7. The National Museum of Ethiopia during the Imperial Period (1944-1974)

The formation and development of modern Museum concept in Ethiopia was initiated by Emperor Haile selassie I. As a result, formal collections and preservation of Ethiopian cultural and historical artefacts should be postponed until the early 1940s, following the end of the Italian rule. In 1944, during the post-Italian restoration era, the Ethiopian government assumed responsibility for establishing a museum-like component within the National Library (Temesgen, 2008). In other words Efrem (2018) argued that Emperor Haile selassie I's exile served as a benchmark for the country's modern museum growth. It was claimed that the Emperor's time in Europe during the Italian conquest of Ethiopia (1936-1941) allowed him to tour certain European museums. These actions inspired him to construct the Ethiopian National Museum, which is widely regarded as the country's first modern museum, having been established shortly after the restoration of the monarchy.

With regard to the foundation of museum, Bereket (2015) noted that the first modern cultural institution, known as *Ye Bete Mestahfet na Ye mezekir Mesriyabet* (National Archive and Library), was recognized by Emperor Haile selassie I in 1944 as part of the national library. In the hall of the current national archives and library, a few archeological collections of royal ceremonial and secular items, as well as certain ethnographic things, were displayed to be visited by the public (Efrem, 2018). According to the Ethiopian antiquity administration manual (1973) stated that in 1952, the Emperor of Ethiopia and the Government of France made an agreement to expand the archeological investigation into Ethiopia. Based on the agreement, the Institute of Archeology was established and continued to work. Following a two-year archaeological excavation by the Institute of Archeology a huge number of artifacts were discovered. Then after, the museum, which was part of the public library until 1967, was renamed and called as the National Museum.

On the other hand, Kinfu (1994), who's study on the museum entitled the History of the National Museum Building, argued that the museum's services in Ethiopia have recently become well-known and one of the prominent steps among the reasons for the growth and development of the national museum was the cultural agreement between Ethiopia and France. In accordance with this agreement, the institute of archaeology was established in 1952, and after a two-year excavation of the archaeological team, a large number of artifacts were found. Accordingly, the Institute of Archeology was organized the discovered artifacts and presented an exhibition to Emperor Haile selassie I, in 1956. Since then, the museum has received a great deal of attention due to the need to educate the public about its history, the way in which the public can see, and the results of archeological excavations. As a result, the museum has officially opened at the national level and relocated to its current location in 1966. Finally, due to the increase of enormous heritages in the excavation works of archaeologists and intellectuals, the museum, which was part of the public library until 1967, has been recognized independent and renamed as the National Museum of Ethiopia.

According to my sources the Antiquities administration manual (1973) noted that because of the enhancement of knowledge regarding institutional culture development, the Imperial regime stated its strong position about the establishment of well-organized and integrated governance leadership which is a key tool to accelerate a country's development and to effectively implement development plans. With regard to institutional administration and leadership issue, the Imperial regime directed the government to prepare and provide the

following detail information for the establishment of a well-organized and integrated administrative leadership of an institution.

- ✚ Organizational chart showing its structure
- ✚ A job description that explains organization
- ✚ Internal Regulations of the organization,
- ✚ Required personnel to carry out the organization activities

After the organization chart and job description were developed and given to the Public Administration, the institution reviewed the problem in line with the order, and the four main departments' core positions were not changed.

1. National library department,
2. Department of archaeology,
3. Department of the national museum,
4. Department of administration services

The directive to the public service administration and the antiquities administration was issued by the prime minister's office on April 23, 1973, No. 1332 (30/15). Based on the above facts the National Museum of Ethiopia was officially recognized by the imperial regime for the first time in June 22, 1966, on the basis of order No.45/58. Another important turning point for growth of the NME was the order on April 23, 1973; No. 1332 (30/15), which made the museum to have three main and six sub departments, the main departments such as museum collection and documentation department, conservation department and exhibition department (see annex:4).

2.8. The National Museum of Ethiopia under the Darg Regime 1974-1991

Ethiopia, like other African countries, has a long history of complex cultural dynamics that have been mirrored in and influenced by various political authorities. After the military government came to power, the liberation was not only political and economic but also cultural. Until the revolution, culture and cultural agencies were administered by the ministry of education and the ministry of information, respectively. Hence, the ministry of culture and sport affairs was established in 1975, bringing together disparate cultural agencies like as the antiquity administration, the national library, the national museum of Ethiopia, and other arts and sports-related departments. As a result, the Darg government issued proclamation no.

127/77 to recognize the ministry's legal existence and determine its responsibilities (Bereket, 2015).

The Ethiopian antiquities administration, which had been established during Haile Selassie's reign and was responsible for research, preservation, and museum management, became a department of the ministry of culture and sports affairs in 1974, and the center for research and conservation of cultural heritage (CRCCH) was established within the same ministry in 1976. The center for research and conservation of cultural heritage was created in the same ministry by replacing the antiquity administration (Efrem, 2018). By a proclamation of August 1977, the ministry was setting up a division known as department for the study and preservation of the cultural heritage. The institute of archaeology, the museum administration, and the cultural heritage preservation section are all part of the department. Under the ministry of culture, the department of cultural heritage is also in charge of museum supervision. Both the ministry and CRCCH would have long-term organizational arrangement and responsibilities which would live longer than the Darg's power (Aleme Eshete, 1982). During the Darg regime, the most significant development in museum management was a plan to build a museum building that met international standards. From 1978 to 1981, the building was designed and built by the United States agency for international development fund under the supervision of the ministry of construction. UNESCO consultants assisted with the layout of the exhibition halls during construction. The building is now used as a permanent exhibition space of the national museum of Ethiopia (Bereket, 2015).

The National Museum of Ethiopia does not have legal document that defines directly its management structure and responsibilities under the Darg regime. However, at the same time there is a reality that we have many of museums today in Ethiopia like Dessie, Meqele, Harar and Jimma were established during the Darg regime. When the military government established museums in different regions, its main objective was to create and entrusted with the task of the construction of socialist culture in Ethiopia. Therefore, museum management should not be viewed as relating only to the institution, but as an administrative responsibility that embraces all the resources and activities of the museum.

2.9. National Museum of Ethiopia during EPRDF" (1991- Present)

As previously demonstrated, the cultural affairs sector has experienced several shifts in ministerial associations over the last fifty years. The ministry of culture, sport, and youth

affairs was reorganized in 1987 and renamed the ministry of culture and sports, which is responsible for cultural institutions and sport affairs (ARCCCH, 1987: 12-13). Later, in 1995, the ministry of culture merged with the ministry of information to form the ministry of culture and information. As a result, the government issued proclamation no.471/2007, in which the ministry of culture was separated from the ministry of information and reorganized as the ministry of culture and tourism (*Negarit Gazeta*: 471/2007). Finally, the two long-separated but interdependent and inseparable institutions, culture and tourism, were merged and are having an impact on the country's socioeconomic sector by using their cultural and tourism products. While the ministry of culture and sports affairs merged with the ministry of information in 1995, the CRCCH became an autonomous institution directly accountable to the ministry of information and culture (ARCCCH, 2007:9). The CRCCH was renamed "Authority for Research and Conservation of Cultural Heritage (ARCCCH)" by proclamation no. 209/2000, and became more autonomous and responsible for Ethiopia's cultural heritage management (*Negarit Gazeta*, 209/2000).

ARCCCH was initially divided into six departments: The National Museum of Ethiopia, Archaeology and Anthropology (later divided into Archaeology and Paleontology and Cultural Anthropology), Heritage Restoration and Conservation, Inventory and Inspection of Cultural Heritage, Research and Central Documentation, and five supportive services (Administration and Finance, International and Public Relation, Planning and Programming, Law and Auditing). The Authority also has a coordination office for Ethiopia's National and World Heritage Sites, as well as an office of Civil Service Reform Programs (ARCCCH, 1995: 34). Another significant change in the development of cultural heritage management was the adoption of a cultural policy by the FDRE Council of Ministers in October 1997, which had not occurred in previous regimes. The policy was established with the goal of determining the direction of the sector's development. For example, the policy directed that standard study and research using scientific and technological materials be carried out in the fields of archaeology, paleontology, paleoanthropology, and cultural anthropology. In general, all studies and research activities in the cultural sector must be directed toward the country's development goals and must be monitored to ensure that they are carried out in accordance with professional ethics.

In 1992, a committee was formed to investigate and identify the causes of the "NME"'s overall activities. As a result, a committee was formed under the manager of CRCCH, and the committee classified impediments as, among other things, the lack of systematic collection

management, exhibition and unfair recruitment of museum staffs, and inadequate museum security. The committee has also suggested solutions to the puzzle of recruiting professional and skilled manpower to train museum staff. To address the lack of systematic collection management and exhibition, the museum should have installed a proper collection management system as well as standardized object care and handling, including security (Bereket, 2015).

In addition, Bereket (2015) said that again to improve the function of the "NME", a Committee was formed in 1997 from CRCCH and Museum staffs and charged with studying how the museum could be restructured. The Committee then prepared a six-page recommendation and proposal in which the Exhibition Organization and Preparation Section was replaced by the Collection Research and Organization Team. The Collection Research and Organization Team would be in charge of gathering, documenting, preparing, and organizing museum object exhibitions. The Committee also suggested that the Museum Collection Documentation and Registration Section be organized, with a team leader and four experts such as documentation, librarians, audiovisual and computer experts. By proclamation 209/2000, while CRCCH was raised to the status of an authority and renamed the Authority for Research and Conservation of Cultural Heritage, which is responsible for cultural heritage conservation, research, and promotion, the National Museum of Ethiopia became a semi-autonomous part of the Authority, with its own departments and independent contact with foreign institutions. However, the "NME" is not yet given priority to be an autonomous institution. Because, the three successive regimes of Ethiopia either they might have no well aware of the concept of National Museum or they may simply neglected it.

According to Efrem (2018), the sad period for the NME was the implementation of business processing and re-engineering (BPR). Business Process Re-engineering (BPR) started as a private sector technique to assist organizations in fundamentally rethinking how they do their work in order to dramatically improve customer service, cut operational costs, and become world-class competitors. The ongoing development and deployment of sophisticated information systems and networks has been a key stimulus for re-engineering. The Business Process Reengineering (BPR) method is the fundamental reconsideration and radical redesign of organizational processes in order to achieve significant improvements in cost, services, and speed. However, the authority was established to facilitate the museum's activities, not to administer it. When the BPR was due to be implemented it was seen as being overshadowed by the National Museum of Ethiopia under the authority. Because the museum has

completely lost its status and its name has been changed to the Directorate of Development and Exhibition Service of Movable Heritage, which is recognized by the Ministry of Public Service in its state organizational structure (Efrem, 2018, p. 53).

In particular, when the Authority for Research and Conservation of Cultural Heritage (ARCCH) was fully completed as part of Business Processing Reengineering in 2010, the National Museum of Ethiopia was reorganized and became one of the 13 Directorates (BPR). The Business Reengineering Process is a tool to simplify a variety of functions in a company (BPR document: 2010). As a result, NME was demoted, as were most departments, which are now ARCCH Directorates. To fulfill its mission, the Museum was renamed the Movable Heritage Development and Exhibition Services Directorate, which consists of two main functional teams, the Exhibition and Education teams, and three support divisions, Reception, Security and Souvenir (BPR document: 2010).

CHAPTER THREE

RESEARCH METHODOLOGY AND STUDY INSTITUTION

This section will explain the Geographic Location of the research area and methodology of the study which the investigator employed. In other words, the researcher begin with a brief description of study area, research design that shows the procedures about finding things out systematically or map making on how the study was carried out, Survey method, sampling technique, sampling size, methods of data collection, data collections tools and data analysis

3.1. Description of Study Institution

The building which is now serving as the national museum of Ethiopia's temporary exhibition hall commonly known as the old building, its surrounding called "Abatachin" (our father), was built by the Italians between 1937 and 1938. Documents show that the building was a gift from Prince Mekonnen Haile Selassie by the Treasury and Central Government Assets Office after the Italian invasion. The prince built his own house in 1949 and then left the building and moved to a new house. Since then, various government agencies have used it as an office, sometimes modifying its existing structure through conservation and restoration (Kinfu, 1994).

The museum, which was part of the public library until 1967, was renamed the National Museum. According to the Ethiopian antiquity administration manual (1973) stated that in 1952, the Emperor of Ethiopia and the Government of France made an agreement to expand the archeological investigation into Ethiopia. Based on the agreement, the Institute of Archeology was established and continued to work. Following a two-year archaeological excavation by the Institute of Archeology a huge number of artifacts were discovered. Accordingly, the Institute of Archaeology was organized the discovered artifacts and presented an exhibition to Emperor Haile selassie I, in 1956. A permanent exhibition was then set up in the Bank Club's main building to raise public awareness of the museum and its history, as well as public perception of archaeology and archaeological excavations. However, due to the enormous size of the museum objects and the limited space available, the museum was moved to its current location in 1966. It was officially opened at the national level. Starting from an area of 500 square meters, the ground floor and upper floor have been lined with more than 400 cultural objects on public exhibition shelves, and many cultural objects have been stored in the treasury (Kinfu, 1994).

This study was carried out on Museum Management Problems affecting Tourism Development: the case of National Museum of Ethiopia. The museum is located in Arada sub-city Addis Ababa, which is situated between Megabit 28 Square and Yekatit 12 Square and adjoining St. Mary Church and in particular at Amist Kilo next to the school of pharmacy, on the former house of leul Mekonnen of Haileselassie I. A sidamo hut and several other, mostly makeshift, buildings are scattered on the more or less landscape premises. Access for pedestrians and care is by two imposing gateways in the surrounding wall. Most importantly, the museum is known with an older building which was constructed in 1935 during the fascist Italian occupation, now giving temporary exhibition service and one added in 1970 and known as the new national museum and still the existing permanent exhibition side by side at equal distance from the street. Lucy restaurant and several other, mostly temporary, statues are scattered on the more or less landscape premises. The four – story new national museum built around 1970 is a slip- formed concrete structure. Stately outdoor steps lead up to the raised ground floor where a large glass roofed patio reminiscent of an atrium gives the visitor a first impression of the overall proportions and architecture of the building (Efrem, 2018).

The current “NME” is one of among the six core directorates under the ARCCH and legally entitled in the name of Museum Exhibition and Movable Cultural Heritage Development Directorate with two sub main team unit i.e. the exhibition development team and the museum education team and support sections like ticket, Souvenir and Security are included. The Museum is now providing services such as educational program mostly for locals, visiting for both domestic and international visitors, and serve as a place for entertainment. Based on the data obtained from the sampled ARCCH respondents the NME has the following power and function such as preparing temporary and permanent exhibitions, giving professional support to exhibitions prepared by third party, giving visiting and educational program service, preserving heritages and monitor the of exhibition activities and giving services to the selling of gift materials (Bereket, 2015).

Geographic Location of the study Institution

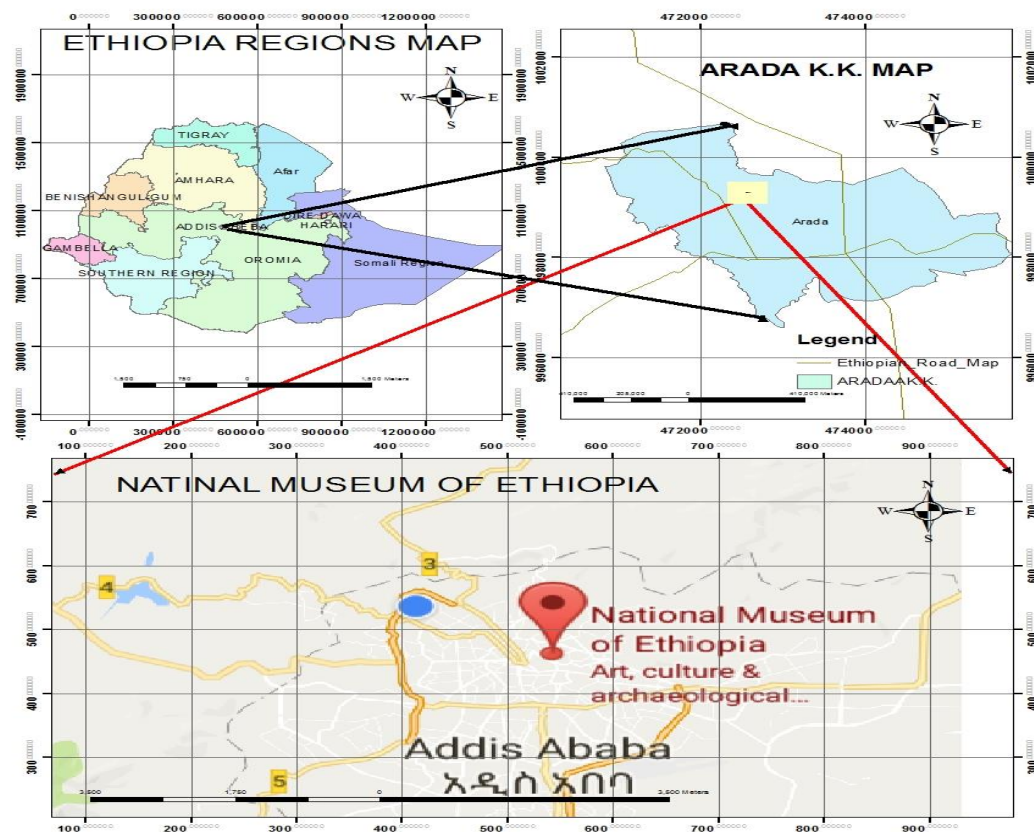


Figure 4: Geographic location of the study Institution (Source: ARCCH)

3.2 Research design

In order to achieve the aforementioned objectives both qualitative and quantitative research methods were administered. Gorard and Talyer (2004) supposed that if social phenomena tend to have various practical appearances and requiring a greater level of skill, then using combined approaches is most appropriate. Particularly, using combined approaches can be suitable when the background theory for an investigation has insignificant role. Accordingly, a cross-sectional study design was implemented. In this study, data was gathered on the ground using tools such as in-depth interviews and personal observation data collection tools. As a result, both random and non-random sampling techniques were used to select the appropriate respondents.

3.3. Methods of Data Collection

3.3.1. Primary Data Sources

3.3.1.2. Field Observation

Extended personal visit were made inside the National Museum of Ethiopia to identify existing museum features and the existing challenges. Thus, the personal observation was helpful to dig out detail information about the exiting hindering factors inside the National museum eventually helps for the analysis of factors hampering tourism development in the museum.

3.3.1.3. The Questionnaire Survey

Both an open ended and closed questions were distributed to the thirteen ARCCH staff members and to the thirty visitors (both domestic and international visitors). The intended questioner was conducted to obtained information about the hindering of museum management development and structure of Museum organization, the second part is designed to assess the challenges of tourism development in the national museum of Ethiopia and the third part is planned to examine the museum's attractiveness and its competitiveness from tourist's experience of other destinations.

The ARCCH staff and tourists were given both open-ended and closed-ended questions (both domestic and international visitors). The purpose of the intended questioner was to learn about the barriers to museum management development and structure, the second part was to assess the challenges of tourism development in Ethiopia's national museum, and the third part was to look at the museum's attractiveness and competitiveness in comparison to other tourist destinations.

3.3.1.4. Focus Group Discussion

A focus group discussion was made with people who come from different departments of ARCCH. It was conducted with a total of 12 respondents in two group, (each of six members) representing the different departments. In particular, the participants were museum managers and experts, ARCCH core departments' directors whose activities related to the museum work. The selection process of the participants was based on their educational status or years of experience and the discussion will led by a moderator or facilitate or from higher museum experts, who introduce the subject, ask specific questions, controls digressions, one person domination and stops break-away conversations. The number of respondents in the FDG group was carefully purposively chosen to contribute to open discussions essential for the

research. Saturation is used to determine sample sizes of the FGD as well as to triangulate the data obtained from the other data collection tools (Morse, 1995, 2015).

3.3.1.5. Key Informant Interviews

A total of six key informant interviews were made with ARCCH, Ministry of Culture and Tourism official representatives, tour operators and (former director of the national museum) who have knowledge about museum that were identified and interviewed using purposive sampling technique. This method of data collection was used to dig detail information about, museum policies, proclamations in conserving heritages and helping museum tourism development in the country in general. In addition, tourist were also asked their previous experience with other countries museum and asked to compare with that of the National Museum. They also asked their primary objective of visiting the museum whether it is for education, study or enjoyment. In order to make the collected data reliable and the results representative the sample populations were selected from the visitors, museum experts, and concerned official bodies and researchers. An interview was held with domestic and international visitors in Amharic and English language to obtain information related with the overall National Museum service provision and promotion. To collect the data from different interviews, the researcher were involved it both in written and in audio recording tools and then translate the concepts directly from word to word.

3.3.2. Secondary Data Source

To achieve the aforementioned thesis objectives and support data obtained from primary data, data were also sourced from secondary like: annual reports of ARCCH and MoCT, Journal articles, magazines, visitors comment book data and books.

3.4. Sampling Technique

Both probability and non- probability sampling technique was used to select sample respondents from the targeted population. Purposive sampling was used to select staff of ARCCH and MoCT for both Key informants and for focus group discussion. A convenience sampling technique was used to select sample respondents from visitors.

3.5. Data Analysis

Both qualitative and quantitative method of data analysis was used. Data collected through interview and observation were analyzed using qualitative method of data analysis. Explanatory and descriptive methods data analyses were used to analyze and interpret findings from interview and observation. The study was also triangulated and the data collected from both methods and analyzed in detail the integrated data together.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1. Data Presentation Analysis and Interpretation

In order to collect relevant data a range of research tools were used, including the domestic visitor, international tourist, NME staffs and freelancer guides) and annual reports of ARCCH and MoCT, Journal articles, magazines, visitors comment book data, and books. In terms of age, 50 percent of total respondents are between the ages of 24 and 35. Whereas 30% of those polled were between the ages of 36 and 46, the remaining 20% were over the age of 47.

Table 4.1 Frequency distribution of respondents by profession and sex

Job description	Frequency	Sex	
		M	F
Senior curators	6	4	2
International tourists	15	8	7
Domestic visitor	15	7	8
Guides Freelancer 7 and national museum guides 7	14	10	4
Total number	50	30	20

Source: own survey, 2022

From the total respondents, senior curators from ARCCH holds for 15%, tourists holds 50%, NME guides and freelancer guides holds 35%. In case of gender, distribution there was almost relatively equal representative in terms of gender. Women accounted for (21) 42% while men were accounted for (29), 58% of them completely sampled respondents. Regarding tourist's sex composition, out of the total sampled of 20 respondents 60% of them were females, the rest 40% were males which is also good gender balance achievement to get clear and unbiased information from both sides. The age of respondents from guide's side shows 71% of the respondents were Male and the rest 29% were found Female. Moreover, among the whole visitors, (international tourist (5) and domestic visitors (10), 15 of them came to the National Museum of Ethiopia for more than two and above times.

4.2. Major challenges for tourism development in the National Museum of Ethiopia

The national museum of Ethiopia is enormously popular and has been created with a motive of holding a long-standing history and contribution in conserving and preserving national

heritages, thereby promoting the aspects of Ethiopian heritage. The National museum of Ethiopia is currently playing an indispensable role with drawing potential tourists to the country and specifically to the city of Addis Ababa contributing to urban tourism development. In addition to the educational and cultural mandates, museums are important in local urban economic development and urban tourism strategies (Tufts and Milne, 1999). In the case of the National museum of Ethiopia, although it has prodigious and enormous potential and prospects with boosting tourism development in the country; however, it is not far from challenges, threats, and factors. Thus, many different factors are highly affecting and hampering the tourism potential of the national museum. Therefore, based on the data obtained from both domestic and international respondents view through questioner and KII survey, the following major hindering factors have conferred and identified:

4.2.1. Perceptions on the challenges for tourism development in the National Museum of Ethiopia:

The most difficult issues in managing museums are highly associated with inadequate finance, a shortage of personnel, particularly professionals, a lack of good management information systems, which allows collections management practices to be documented, and an insufficient amount of space, notably office, work, and storage space. McLean (1994a) has identified the different elements that make up a museum; these are the museum's collection, the building it is housed in, the staff, the organizational mechanisms, and the public. Accordingly many hindering factors are identified in the National Museum of Ethiopia as follow:

4.2.1.1 Absence of proper organizational structure

Organizational mechanisms' is a term used by McLean (1994a) to refer to the museum's internal organizational structure and the external agencies which have an impact on the museum, such as through funding or influence.

Table 4.2 Percentage and frequency distribution of Curators and NME guides on regarding the organizational structure of NEM related questions.

Does the National Museum of Ethiopia have a proper and well-organized structure?	Alternative	Senior curators view	NME Guides & freelancer guides
	Yes	1	0
	No	5	14

Source: Own Survey 2022

Based on (table 4.2), as it is clearly shown in the above table from the sampled senior curators (83%) and NME guides (100%) of them confirmed that the National museum of Ethiopia do not have a proper Organizational structure. It has been criticized by not having a proper organizational structure for decades. Even today, People usually use this name NME but unfortunately, it does not have a legal existence with its name. According to the respondents, the museum lost its “NME” name after administered under ARCCH. The museum has been functioning under many organizational structures, starting from its time of establishment. According to Mekuria (2007), the national museum was founded in 1944 as part of the national library. In 1992 the national museum became under ARCCH, which increases the bureaucracy chain of the National Museum. Currently the museum has two-team: education officer team that are responsible for guiding visitors and the museum exhibition team which is responsible for organizing and supporting temporary and permanent exhibition in the National Museum. As per the data obtained from the sampled respondents of the National Museum education and exhibition team, all of them confirmed the absence of proper organized structure as a main hindering factor for the national museum performance.

Based on the written sources the national museum of Ethiopia was officially recognized by the imperial regime for the first time in June 22, 1966, on the basis of order No.45/58. Following the order on April 23, 1973; No. 1332 (30/15), which made the museum to have three main and six-sub departments, the main departments such as museum collection and documentation department, conservation department and exhibition department. Therefore, the Imperial regime particularly after foundation of the Antiquities Administration paved the way for the beginning of systematic cultural heritage management in the history of Ethiopia. Another sources stated that Museums are primarily object-oriented rather than product-oriented organizations. They must put in a lot of effort to be market-oriented. They do not manufacture in the traditional sense of the word, though the function of carrying out their public service could be described as 'production.' Museums operate within an academic, interpretive, administrative, curatorial, advisory, and commercial framework. The complexities of such diverse operations necessitate bureaucratic procedures in part and adhocracy readiness—all while keeping an eye on the environment, culture, and competition. Accordingly, most museums have a management structure that includes at least three components: administration, conservation, and operations (Fopp, 1997, p. 146). However, when we look at the current management structure of the Ethiopian National Museum, we can see that any museum can have a minimum requirement as components, i.e.

administration, conservation, and operations, and it can meet with some of the operations of museums such as education and exhibition only. As a result, we can conclude that the Ethiopian National Museum lacks a proper organizational structure.

Table 4.3 Percentage and frequency distribution of Curators and NME guides regarding the independence of the NME from ARCCH administration.

Do you want the National Museum of Ethiopia to stand alone and independent under the ARCCH administration?	Alternative	Senior Curators view	NME Guides
	Yes	100%	100%
	No		

Source: Own Survey 2022

The data gained from the NME respondents also indicate that the NME has to be independent of the ARCCH administration. 100% of the sampled respondent has agreed on the self-administration of the NME.

4.2.1.2 Absence of Museum Policy

Another critical issue in managing and administering museum is the presence of policy and declarations of museum. In the absence of any law and policy to manage and administer museum collections, it made the museum management difficult to develop and achieve its main objective. Policy is a crucial issue for both the institution and the country. Because the policy states that the organization's professional ethics guide and support the organization's organization, operations, relationships, and processes, as well as the organization's short-term and long-term development plans. It also requires our 1997 Cultural Policy to adhere to professional ethics when it comes to institutional organization. According to the Ethiopian National Museum, there is no museum policy or strategy for organizing the national and general museum sector, as well as what development plans to work with and with whom. According to Ambrose and Paine (2006) every museum should have a written and agreed-upon management plan. A plan expresses how policies will be implemented over a specified time period. It describes the museum's mission, strategic objectives, and action plan. The plan also specifies the steps that will be taken to track progress and assess impact. The future plan must be based on policies approved by their governing body. Policy development should encompass all aspects of the museum's operations. It should make use of existing professional ethics, conduct, and standards codes (Ambrose & Paine, 2006, p. 242). A museum's policies must first and foremost be guided by its formal constitution, which specifies its legal status, non-profit status, and mission and strategic objectives. The

constitution should be drafted in accordance with applicable national laws governing museums, cultural and natural heritage, and non-profit organizations (Ambrose & Paine, 2006, p. 242). Therefore, senior curators and National Museum Guides were asked on the issues of policy and declaration in the National Museum of Ethiopia and in the country general as follows;

Table 4.4 Percentage distribution of respondents on the NME policy and declaration issues

Does the National Museum of Ethiopia have Museum policy and proper declaration?	Alternative	Senior Curators and NME Guides
	Yes	
	No	13 (100%)

Source: Own Survey, 2022

As one can observe from (table 4.4), 100% senior curators and NME guides have confirmed the absence of Museum policy and declaration in the National Museum of Ethiopia and in Ethiopia in general. Unfortunately, there is no policy and consistent declaration for the general administration and establishment of museums throughout Ethiopia. Moreover, by default it is believed that the National Museum of Ethiopia hosts National heritages, however, there is no a ruling guideline or framework for classification or identification of heritage collections as a national heritage or not. These challenging factors affect the National Museum of Ethiopia and become a bottleneck from proceeding forward. Therefore, it is essential the National Museum or the responsible body have to formulate a policy of their own in respect of preservation and management of their valuable collections to fulfill the aims and objective their founding.

4.2.1.3 Inadequate Staffing

The museum is currently staffed by professionals from the Education and Exhibition Team BPR document was discovered. However, as we have learned from this arrangement, and the majority of our written information indicates, the national museum of Ethiopia's structure performs limited functions of the museum, as it lacks manpower and class in the main functions of collecting, documenting, and maintaining the museum.

A museum's staffs are central to the museum's operations, and are crucial in forming relationships between the museum and the public (McLean 1994a). Museum has to be staffed with the appropriate knowledge, training, experience, and direct responsibility to manage the nature, scope, and content of bureau/office or unit museum property. This may include museum curators, museum specialists, and museum technicians, as well as staff possessing

expertise in an academic discipline along with requisite museum training and experience. Today's best museums not only offer unique, social, and meaningful experiences, but are often the new cultural hubs for their communities. Adequate and appropriate staffing is increasingly seen as the primary tool for creating and building museums. Therefore, according to the data mainly obtained from senior curators of the National museum forwarded their view on the inadequate staffing and resources to fulfill their assigned responsibilities.

Table 4.5 Percentage and frequency distribution of Curators and NME guides on regarding the organizational structure of NEM related questions.

Does the National Museum of Ethiopia have sufficient Staff?	Alternative	Senior Curators view and NME Guides view
	Yes	
	No	13 (100%)

Source: Own Survey 2022

Out of the total sampled respondents 100 % of sampled senior curators agreed on the inadequate staff and high staff withdrawal because of the absence of good governance in the National Museum of Ethiopia. Experts such as graphic designer, interior designer, architecture, tourism and museology professionals are inadequate and highly lacking in the National Museum of Ethiopia.

4.2.1.4 Inadequate space for exhibition

According to discussions with museum experts, space is an important issue for museum work, but also for museum extensions and improvements. Experts have confirmed that the museum was used to create the museum's temporary exhibition space and alternative space as it is a national museum and is now under the authority of the Heritage Authority. In an interview, the museum's exhibition experts confirmed that there is no workplace in the museum. As a result, museum exhibition experts discovered that the exhibition could not easily be improved. According to the survey, the official took over the majority of the museum's operations, including collection and laboratory units, as well as a temporary exhibition space. According to the sampled experts view, many of the collections are still in the store, with insufficient care and space. As a result of the lack of conservation activities, the museum's potential resources erode from time to time. The act of keeping the collection contained, organized, and cared for while it's in storage is the crucial stage

in conservation of museums. This entails assessing and adopting strategies and practices to improve the collection's condition and long-term preservation.

Moreover, some museum buildings are an attraction by its self, and are drawing factors for many visitors. According to (McLean 1994a) the construction and facilities of the museum's building might add to the museum's public image. A museum collections preventive conservation and management activities relies heavily on good collection storage. It's critical for the museum collection for long-term preservation. A well-organized and well-planned storage area eliminates hazards to the collection while also allowing access. Deterioration, damage, or loss of museum collections will be minimized. Museums are expected and believed to fulfil many kinds of facilities as much as possible based for the favor of the collections displayed and to the tourists and visitors comfort. Adequate spacing for exhibition is critical issue in organizing a successful museum management in the case of NME. 100% of the total sampled respondents stated and agreed on the inadequacy of permanent and temporary exhibition spacing problem as a critical challenge in conserving the National Museum collections. Even though there are many kinds' collections in the ARCCH store but because of the inadequate space to display the collections they are exposed to deterioration and degradation. Furthermore, former museum exhibition halls are being turned into higher officials' offices, posing a threat to museum exhibition activities. This problem has to be revisited because temporary exhibitions have provided incredible possibilities enabling collections that have been locked away for many years to be displayed for both international and domestic visitors. In addition, temporary exhibitions have provided a venue for young and well-known artists to show their work to the public. However, the exhibition space has been. In addition, temporary exhibitions have provided a venue for young and well-known artists to show their work to the public. However, the exhibition room has been seized over and converted into an office for higher officials.

4.2.1.5 Lack of the Conservation Team

Conservation is a broad and multifaceted term that encompasses simple cleaning, beginning, maintenance, renovation, and total remodeling. According to an interview with the museum's exhibition and editorial staff, as well as my work experience and museum experience, the National Museum has yet to be able to repair and clean the museum's heritage on its own. However, cleanliness is one of the hallmarks of museums. The current conservation philosophy holds that no harm should be done to the object and that all

treatment must be reversible. Some forms of conservation may be invasive and challenge ethical sensibilities. Conservation means that no harm should be done to the object and that all treatments must be reversible. Some conservation techniques alter the aesthetic quality of an object by altering previously held impressions or beliefs. When darkened varnish is removed from a painting, it may have a completely different "feeling" or impression (Edson, 1997, p. 188). "Museums are a permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and hold in its environment, for the purpose of education, study, and enjoyment, as defined by the International Council of Museums. Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artifacts and specimens, which they hold in trust for society. Therefore, in lining up with the main objective of museum establishment main purpose conservation and restoration team is crucial for any kind of museum. Therefore, senior curators and National Museum Guides were asked on the issues of Conservation and restoration issues in the National Museum of Ethiopia as follows;

Table 4.6 Percentage and frequency distribution of Curators and NME guides regarding the conservation and restoration related challenges.

Does the National Museum of Ethiopia have conservation and restoration team?	Alternative	Senior Curators and NME Guides
	Yes	
	No	13 (100%)

Source: own survey, 2022

Generally from the senior curators and NME guides a total respondent of 13 (i.e. 100%) of them were replied on the lack of conservation and restoration team in the NME. Conservation activities such as; protecting museum collections and material from insect, mould and fungal destruction have not been done so far. In addition, the National Museum does not have systems like: climate control, fire protection and security of materials from theft, keeping a track to return of collections borrowed to other organizations. Moreover, the respondents also furtherly confirmed that whenever conservation and restoration activities are needed in the National Museum of Ethiopia, they ask for aid from the outside world. In addition, the overall duty of the archivist and conservation/restoration team (individual who is responsible for managing museum collections), is to ensure that all the items/ museum collections are maintained in an appropriate condition for use. Conservation in museums includes all kind of processes of looking after a place where art /material objects/recordings

of any cultural significance will be retained. It includes the continuation and protection of the objects, setting of a place, its maintenance and also its preservation, restoration, reconstruction etc. Moreover, all of the National Museum objects are made up with many types/several of materials such as wooden objects, bones, stone sculpture, textiles, manuscripts, paintings etc., and they are continuously subjected to dangers of damage and deterioration. Therefore, it is essential for museum conservation team to preserve this collection of objects and to understand the nature of the dangers, their causes, effect and control the techniques. Therefore, a well-organized conservation and restoration team/archive of a museum, whose purpose is making conservation activities in the museum, are crucial for the sustainability of the National Museum collections.

4.2.2 International Tourist and Domestic Visitors View on the New Museum Product Development

The experience is widely regarded as the museum's 'product.' This, however, may not be the "product" for every visitor. In other words, the museum's product is complex, with elements ranging from pure product to pure service, such as the craft, the shop, and the cultural experience (McLean 1994b).

The National museum guides, freelance guides and visitors who came to the National museum were asked to forward their view on the National Museum new product development as a result all of the respondents, which is 100% them were confirmed that the National museum of Ethiopia disfavored with new product development activities.

Table 4.7 Percentage distribution of visitor on the new tourism product development activities

Does the National Museum of Ethiopia offer new tourism product development for visitors?	Alternative	Visitors who came to the museum more than one time	NME & freelance Guides view
	Yes		
	No	15 (100%)	14 (100%)

Source: own survey, 2022

As it is clearly shown in the above (Table 4.7) 100% guides (NME and freelancer guides) and 100% of tourists who came to the NME for more than one time raise the presence of difference and disparity of information among guides in terms of the museum collection history. An over-reliance on the already existing products and collections may reduce the National Museum attractiveness and competitiveness with other World museums. Museum managers, in general, know little about their visitors apart from attendance figures (Yorke & Jones 1984). The reasons that people visit museums, their expectations, and the experience

they have are largely unknown by most museum managers (McLean 1994a). From the definition, museums are in the service of society, but those who are responsible for their management do not really know what society wants or expects from museums. Therefore there should be a newly product development activities in the National Museum of Ethiopia. For the case of domestic visitors, many of the respondents raised their view on the redundancy of the displayed features, which eventually leads displeasure for those who came to the museum more than one times. Beside their educative purpose holding huge history and resources, museum has to be filled with new products and entertaining features. For the case of this those who came to the national museum suggests that the national museum lacks entertaining section.

4.3.1. Absence of Consistent Information among Guides

Museums, as a learning curriculum, are responsible for refining and refining information, allowing future generations to learn more than any other institution. In this regard, the Ethiopian National Museum falls short. The main reason for the opening is that some of the artifacts on display at the museum's permanent exhibition, particularly the numerous artifacts in the collection room, are incomplete. Archaeologists, particularly those working on human origins and historical archaeology, were of French descent and could not be reached for information because the evidence was written in French. According to the survey, the National Museum currently holds five Masters Degrees, two undergraduate degrees, and one Diploma. According to experts from tour associations, visitors, as well as museum inspectors and exhibitors, another reason for the misinformation was the lack of a consistent catalog of artifacts presented at the museum's regular exhibition. Museums offer a wealth of information and knowledge to society. Museums in essence, have now become knowledge system, were vast amount of information a stored (Diane, 2004). The museum play an important role in our society to provide comprehensive and specific need based information to their users with special reference to information management, information retrieval, networking and relating one another with their collection. Therefore, the lack accurate tourist product information affects tourist/ visitors experience and it also reduces the reputation of the destination. Based on this the national museum visitors were asked to forward their view and perception on the delivery of consistent information from the NME guide and freelancer guides about the products found in the National Museum of Ethiopia. The knowledge about the Ethiopian history and consistency of information among guides skill of the guides were rated as average by 50% of the total sampled tourists, while the remaining 20%, 15%, and %15 rated them as

low, very high, and high, respectively. Furthermore, more than half of the participants ranked their language abilities and history knowledge as average, with a significant number rating them as poor.

Table 4.8 Percentage distribution of visitors on the NME collections information consistency

Does a guide in National Museum of Ethiopia offer consistent information for visitors about the existing tourism products?	Alternative	Visitors who came to the museum more than one time	NME & freelance Guides view
	Yes		
	No	15 (100%)	14 (100%)

Source: own survey, 2022

As it is clearly shown in, the above (Table 4. 8) 100% guides (NME and freelancer guides) and 100% of tourists who came to the NME for more than one time raise the presence of difference and disparity of information among guides in terms of the museum collection history. This is typically owing to the absence of strong database and cataloguing system. For museums, catalogues are key pieces of evidence for provenance and it decreases information variation among guides. Thus, catalogues have to be prepared in accordance with the exact historical data of each product collections. The National Museum of Ethiopia must stay and demonstrate truthful and accurate with the collections historical date. Because many tourist destination areas and attractions, including museums, often state that, they would like to increase repeat visitation. Because of attracting repeat visitors is much cheaper than attracting the new visitors do. Delivering/offering accurate and consistent information would defiantly create a culture that would encourage knowledge sharing. Thus, the National Museum has to standardize and construct an integrated information system to manage information consistency among guides and to eliminate information disparity across the visitors.

4.2.1.3. Absence of Marketing Team

According to an interview with museum exhibitors and editors, the lack of a marketing team has caused the museum to lose a lot of ground. Specifically in this field, the museum's heritage, both by collecting and displaying artifacts, studying customer needs, making them attractive and appealing to the market, and the lack of a market expert, has not only promoted the museum's historical and cultural heritage, but also deprived the museum of revenue and competitiveness. According to interviews with the museum's former director and current

exhibition and exhibition experts, this has been exacerbated by a lack of revenue from the sector as well as a lack of maintenance of heritage sites. Many museums remain focused on production. In such cases, exhibitions are chosen solely by the curators. The visitor services facilities were most likely neglected because senior curators may never visit these areas anyway and almost certainly never encounter ordinary museum visitors. Often a lack of appealing exhibitions and other visitor facilities is the real problem. A museum's marketing budget should be part of every museum's strategic planning and budgeting process. All audience-oriented efforts are then made with the visitor in mind, and visitors' wants, needs, and behaviors are regularly researched and new programs developed in response to them (ICOM, 2004: p.162). Museums have become increasingly preoccupied with cost, financing, evaluation, development, and profitability concerns. Economics, which is overwhelmingly theoretical, and management, which has more practical goals, have gained legitimacy. These ways of thinking have brought their traditional analytical tools, such as statistical methods and economic modeling, with them. In the last few decades, the concept of "cultural heritage" has undergone a significant and often dramatic change, with the emergence of a thriving private commercial sector exploiting cultural heritage resources on the one hand, and an increasing importance accorded to their economic spin-off on the other (Sandell & Janes, 2007: p. 294).

Museums are generally non-profit organizations, so this is another factor. Marketing has not been widely accepted by museums. As a result, many museum workers resist marketing because they are fearful that by giving customers exactly what they want, museums will lose sight of their mission and simply be concerned with meeting the public every whim (Moore 1994 and Lewis 1994). However, market orientation would enable museums to understand better the needs of their stakeholders and respond to them more adequately. One might suppose that marketing would be welcomed by museums because marketing is a body of knowledge dealing specifically with issues of improving the match between what consumers want and what producers provide. This need not be the result of applying marketing to museums. The frequent antipathy of arts professionals to marketing may be due to a misconception of the kind of contribution that a marketing approach can make towards the realization of their objectives.

According to Scheff (1993) distinguishes what marketing is and what it is not: the objective of marketing is not to educate or to change values, rather the ultimate goal of marketing is to influence behavior, and when properly applied, is beneficial to all parties involved. McLean

(1994a) suggests that a greater understanding and awareness of marketing should be fostered in all staff, including cleaning staff because 'the experience of the visitor may depend more on a clean loo than on the glories inside the museum'. A museum's market can be thought of as the overall social and economic context within which the museum operates. All museums operate within a market and all provide a supply of services that meet a market demand. The market will vary from place to place, region to region, country to country. The numbers of museums and the numbers of users will vary. Researching your market in terms of supply and demand and understanding its composition will help you to determine whether your museum is offering the right type or mix of services to your users, at the right location, at the right time(s), at the right level and at the right price.

Table 4.9 Percentage and frequency distribution of Curators and NME guides regarding the marketing and promotion.

Does the National Museum of Ethiopia have digital marketing and promotion team?	Alternative	Domestic and international Visitors who came to the National Museum	NME & freelance Guides View	Senior Curators
	Yes			
	No	30 (100%)	14 (100%)	6 (100%)

Source: Own Survey 2022

As shown in table 4.9, the total of respondents from domestic and international visitors, National Museum and freelance guides, and senior curators confirmed the total absence of the digital marketing and promotion team. Although the museum educational and exhibition team is currently striving to provide quality experiences and develop client/guest loyalty in visitors is a laudable goal, results of this study indicate that many visitors are unlikely to return to the same attraction or community, at least in the near future. Thus, visitors to their friends and colleagues should focus less on attracting repeat visitation and more on encouraging “word of mouth” promotion of the attraction or community efforts. Results in this study, as in numerous others, clearly shows that the most common information source about a potential tourist site is word of mouth. Therefore, providing a quality experience is still important. Museums and other attractions, as well as their host communities, might focus more attention on referral programs, perhaps by offering discounted fees at attractions, lodging, restaurants or shopping facilities to new visitors referred by previous visitors. Promotion of services informs customers about the offering. Promotion is probably the element of marketing most

used by museums. However, the kinds of promotion undertaken by museums are restricted by financial considerations. Other important uses for promotion in museums are thus to attract funding and to influence decision makers, such as local government.

In addition, museums, like any institution tuned with the dynamics that have changed since the emergence of technology in our daily lives, also seek to present to their visitors' information about their collection and cultural activities in an increasingly interactive and innovative way. The rise of digital media has encouraged a re-examination of the distinct museums have always been closely linked to tourism, as they are considered relevant cultural attractions. Thus according to the sampled respondents from the curator and the National Museum Guides view 100% of the total agreed on the absence of E-marketing in the National museum of Ethiopia. Digital marketing is an important strategic part of any types of museum. Because of keeping people informed about the nature of the services provided, and to attract new audiences. Moreover, museums around the world use new technologies to introduce a new dynamic to their exhibition spaces. In this sense, we can highlight different types of technologies that boosted tourism, namely, database, data networks, software engineering, geographic information systems, 3D modelling, and positioning systems, among others. Nowadays, it is a fact that the Internet has changed the way people and institutions communicate. It can be said that the same phenomenon is happening when it comes to museums.

Museums, like any other institution, are present in the worldwide network. Museum websites have proliferated since the 1990s (Oliveira & Silva, 2007). Today, many museums have their institutional websites (Pinho, 2007). In general, museums seek to bring to their users' information about the content of their collection and about the cultural activities; they develop, presenting themselves in an increasingly interactive and innovative way (PujolTost, 2011; Mateos-Rusillo & Gifreu-Castells, 2017; de Almeida Martins & Baracho, 2019). The use of technologies is increasingly observed to attract more public and add informational value. Museums have used the Internet for streamlining their activities, developing websites, and, in some cases, offering technologies that make virtual visits possible (de Almeida Martins & Baracho, 2019). For instance, TripAdvisor is a portal with travel tips and comments of destinations around the world, with a record of millions of users/travelers seeking information on places to plan their trip (TripAdvisor, 2018). According to the description on the website, in it, the traveler can find reliable information about the world. Trust is essential in decision making in tourism. Online travel surveys highlight online

information as the most reliable source of travel information. Information about travel published on websites is the most reliable source (38%) and the most useful (32%) information for people, informing how they should plan and research their travels (Santos et al., 2016).

4.3.2. Absence of catalogue

Museum records are created to manage museum property, such as accession, catalog, loan, deaccession, and inventory records. These records must be appraised through agency record schedule procedures. Among those things, cataloguing is the most frequently used document in collections management. While the layout of catalogue sheets/forms varies from one museum to another, there are basic fields that are common to all (Ambrose et al, 2012). Therefore, one of the main impediments for the delivery of accurate information about the existing National Museum collection is the lack of properly organized consistent catalogue thereby leads to misinformation among guides. As a result, to examine the cataloguing system of the National Museum of Ethiopia, 50 respondents were asked to forward their view and presented in the (table 4.8) below.

Table 4.10 Percentage distribution of visitor's, Guides and Curators on the cataloguing system of the NME

Does the National Museum of Ethiopia have proper Cataloguing system?	Alternative	Domestic and international Visitors who came to the National Museum	NME & freelance Guides view	Senior Curators
	Yes			
	No	30 (100%)	14 (100%)	6 (100%)

Source: Own Survey, 2022

As one can observe from (table 4.10), 100% of the total respondents from domestic and international visitors, NME and freelance guides and senior curators has confirmed the lacking of proper cataloguing system in the National Museum of Ethiopia. Cataloguing is an essential part of managing a museum's key asset, the collection. Important museum activities such as research, interpretation, conservation, risk management, exhibition development and publications are dependent on detailed and up-to-date collection information. Moreover, the curatorial or museum property management staff are in charge of developing a proper cataloguing system and they may provide a group of catalog numbers to a contractor or

permittee for objects collected and adequately quantified under a written contract, permit, or other agreement. However, due to the insufficient know how, experience and trained skilled force in preparing cataloguing system. Cataloguing is the compilation and maintenance of key information, formally identifying and describing objects. It provides a permanent record of all the objects in the collection and the information relating to each object.

4.3.3. Inadequate toilet facilities

The variety and quality of the facilities and services offered to museum visitors will determine the museum's success in large part. Visitors should be made to feel welcome and comfortable, and encouraged to return and recommend the museum to others throughout their visit. The museum director and staff should ensure that support facilities or services are of the highest quality and contribute to the success of a visit. Even the smallest museum with very limited resources can make visitors feel very welcome and provide basic visitor facilities. If the museum has car parks, bus stops, refreshments, or toilets, museum staff can at the very least point visitors in the right direction. One of the most important aspects in modern museum management is the presence of accommodation and facilities for the potential visitors. A museum visitor should be made to feel welcome and at ease. Even the smallest museum with few resources can make visitors feel at ease. Visitors can get directions to car parks, bus stops, refreshments, and restrooms from museum staff. Because of this, the national museum visitors were asked to forward their view and perception on the toilet and sanitation facilities inside the National Museum of Ethiopia.

Table 4.11. Percentage distribution of visitor's on the accessibility of toilet facilities

Do visitors have adequate toilet access and facilities inside the National Museum of Ethiopia?	Alternative	Visitors who came to the museum more than one time	NME & freelance Guides view
	Yes		
	No	15 (100%)	14 (100%)

Source: own survey, 2022

As it is clearly shown in, the above (Table 4.11) 100% guides (NME and freelancer guides) and 100% of tourists who came to the NME have raised the critical problem they are facing with sanitation and toileting issues in the museum like: inadequate toilet facilities, restrooms, (no air conditioning, lack of rest benches, not enough water. Even the existing under rated toilets are not accessible for a person with many kind of disabilities (physical, vision

impairments, hearing impairments); not enough strollers and other accommodations for people with young children. The domestic and the international visitors conferred the absence of new product development in the national museum, the museum is as it is, and nothing is added to its previous form.

4.5. The proposed Organizational Structure for National Museum of Ethiopia.

Third, although the education and exhibition team of the national museum are striving to provide quality experiences for visitors and develop client/guest loyalty in visitors is a laudable goal, results of this study indicate that the dependence of the National Museum to the ARCCCH has become a draw back and the bureaucratic chain increases and almost all of the NME staff are likely want the national museum to be independent at least in the near future. Therefore, based on the obtained data from the FGD (education and exhibition team), the following organizational structures are developed and forwarded:

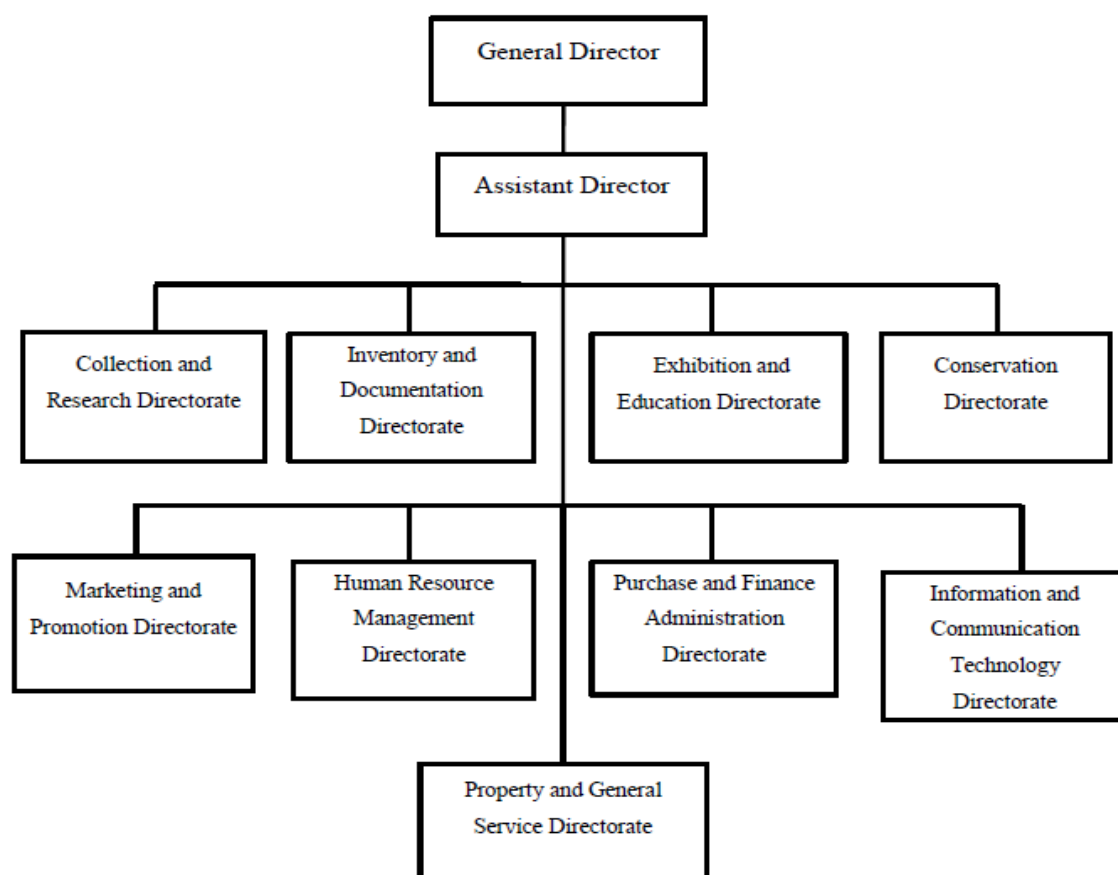


Figure 5: The proposed Organizational Structure for the National Museum of Ethiopia:
Source (Own Survey, 2022)

CHAPTER FIVE

CONCLUSION AND RECOMMENDATIONS

5.1. Conclusion

In this section, the researcher tries to conclude the major points of the study. Therefore, the focus of this study has been on the assessment of Museum Management Problems Affecting Tourism Development: The Case of the National Museum of Ethiopia. The study proposed two main objectives: the first was to identify factors that challenge museum management at the National Museum of Ethiopia, and the second was to identify challenges for tourism development at the National Museum of Ethiopia. In this study, data was gathered on the ground using tools such as questionnaires, in-depth interviews, semi-structured questioners, and personal observation data collection tools. As a result, both random and non-random sampling techniques were used to select the appropriate respondents. In the study, the researchers discussed the relationship between museum management and tourism development from both theoretical and practical perspectives.

Accordingly, the results of the study revealed that the National Museum of Ethiopia is increasingly confronted with the difficulty of maintaining expertise and professional standards while also being interesting and entertaining enough to compete with their audience's many other leisure options. Even though the National museum of Ethiopia served as an important urban tourism catalyst and plays a significant role in preserving and conserving archaeological and paleontological findings of the country and other historical and cultural artifacts, it is not far from challenges and hindering factors. As a result of the sampled respondents' perspectives and extensive observation, the following challenging factors are identified: lack of proper organizational structure, insufficient staffing, lack of conservation and marketing team, lack of properly made catalogue, lack of Museum websites, lack of museum policy, lack of museum declaration, lack of promotion and marketing, insufficient infrastructure, and service limitation (no souvenir shop). As a result of the growing presence of extensive digital communication, a new generation of museum visitors has developed a desire for sophisticated new experiences and ideas. Future tourism development and cultural asset management research at Ethiopia's national museum should be based on visitor perception. Moreover, stakeholders involved in tourism development could be asked to evaluate the national museum's attractiveness and specific cultural values.

The museum's competitiveness in tourist attractiveness and stakeholder involvement would profit the best results.

5.2. Recommendations

- Museum policies has to be developed as soon as possible because many of the National Museum challenges are directly associated with the absence of museum policy in Ethiopia.
- By doing so, the National Museum of Ethiopia would become important cultural hubs that add to the quality and richness of their communities.
- The National Museum of Ethiopia has to independent from the ARCCH administration for better management and to break the long chain of bureaucracy.
- Therefore, one of the main impediments for the delivery of accurate information about the existing National Museum collection is the lack of properly organized consistent catalogue thereby leads to misinformation among guides.
- The museum play an important role in our society to provide comprehensive and specific need based information to their users with special reference to information management, as a result the information obtained from the guides has to be consistent to do so the continuous training opportunities has to be offered for to the NME and freelancer guides.
- The NME has to employee adequate and appropriate staffing, because they are indispensable and increasingly seen as the primary tool for creating and building museums as a result of today's best museums not only offer unique, social, and meaningful experiences, but are often the new cultural hubs for their communities.
- The structure and management practices of national museums could be aligned with the country's development efforts and should be managed in accordance with professional ethics.
- Museum policy brief has to develop by the concerned body (i.e., EHA/ARCCH, Ministry of Tourism) for the better management of museum and development of Tourism.

5.3. Future Research Implication

This research, although not validated on a large scale, can identify possible areas of intervention for museum policies aimed at improving museums management and their contribution to heritage tourism and local development. Hence, a further development should not exclude the comparison with other world museum systems.

The paper shows some limitations, which will require further studies in order to suggest future research paths. The first is the need for a more strong statistical analysis of these data. The second is the opportunity to compare these findings with visitor satisfaction about museum services and experience. Another limitation is the lack of longitudinal analysis, which is useful in order to grasp the changes adopted by museums over time. Furthermore, the exact economic as well as its socio-cultural significance of the National Museum of Ethiopia has to be studied in future researches.

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List of Informants

No.	Name of Informants	Sex	Date of Interview	Place of interview	Occupation
1	W/t Mamitu Yilma	F	January 14, 2022	Mexico	Director of the NME for more than 16 years, currently she worked in the ministry of culture and sport
2	W/t Aynalem Emmeru	F	January 25, 2022	EHA /ARCCH	An art curator for 15 years in NME and currently & served as reform implementation management directorate director
3	Ato Negussu Mekonen	M	February 8, 2022	NME	Senior Museum Education Officer and guiders
4	Ato Dawit Bekele	M	February 12, 2022	NME	Senior Museum Education Officer and guider
5	Ato Natinael Wondie	M	February 17, 2022	NME	Senior Museum Exhibition Design Expert
6	Ato Bereket Zewde	M	February 23, 2022	NME	Senior Museum Exhibition Design Expert



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Annex-1

Interview questions for EHA/ARCCH Managers and Senior Curators

1. socio-demographic information of the participant

Name: _____

Age: _____

Sex: _____

Educational level: _____

Date: _____

1. What does a museum mean to you?
2. How would you describe the current management structure of the NME?
3. Is there a proper and well-organized management structure at the Ethiopian National Museum? If so, how and what is your proof?
4. Does the management of Ethiopia's National Museum contribute to the development of tourism? If so, please explain.
5. Is there a museum policy and declaration in place at the National Museum of Ethiopia? If yes, please provide an example.
6. How museum policy affects the proper management and functions of museum as well as tourism development in the National museum of Ethiopia?
7. Is there enough staff at the National Museum of Ethiopia? If so, what proof do you have?
8. Do you want the National Museum of Ethiopia to be autonomous and stand-alone under the administration of the ARCCH? If so, please explain why.
9. Is there a management problem at the NME? If so, what are the issues?
10. What is your proposed organizational structure for the National Museum of Ethiopia?

Annex- 2

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This questionnaire is related to a thesis submitted to Addis Ababa University's School of Graduate Studies in Partial Fulfillment of the Requirement for the Degree of Master of Arts in Tourism Development and Management. The study's goal is to collect data related to Museum Management Problems Affecting Tourism Development: The Case of Ethiopia's National Museum. The information you provide will be used for academic purposes only and will be kept strictly confidential. Your thoughts on future national policy strategies will undoubtedly be useful. Please read all of the questions carefully and answer them all. I appreciate your feedback in advance.

Background of the Respondent

Please put a check mark (✓) in the box provided for your background information.

Sex: **A. Male** ☐ **B. Female** ☐ Technical & vocational

Age: **A. 18 -29** ☐ **B. 30-40** ☐ **C. 41-49** ☐ **D. Above 50** ☐

Educational status:

☐ 9- 12 completed

☐ 12 Completed

☐ Technical & vocational

☐ Diploma

☐ Degree

☐ M.A

☐ PH.D and Above

Part II: Questioners for International Tourists and Domestic Visitors

1. Does Ethiopia's National Museum's atmosphere and activities adapt to new tourism products and tourist interests?

1. Yes ☐ 2. No ☐ if you say, Yes what are they?

2. Are the services and facilities at the National Museum of Ethiopia standardized?

1. Yes ☐ 2. No ☐ if you say, Yes what exactly are they?

3. Do the guides in the National Museum of Ethiopia offer consistent information for visitors about the existing museum products?

1. Yes ☐ 2. No ☐ if you say, Yes what proof do you have?

4. Does the National Museum of Ethiopia have a proper cataloguing system?

1. Yes ☐ 2. No ☐ if you say, Yes what is its name, and can you give an example?

5. What do you think should be included in the NME as tourist products?

Part III: Questioners for EHA/ARCCH Senior Curators and NME Guides

1. Is there a conservation and restoration team at the Ethiopian National Museum?

1. Yes ☐ 2. No ☐ if you say, Yes what activities does the conservation team undertake?

2. Is the National Museum of Ethiopia equipped with a digital marketing and promotion team?

1. Yes ☐ 2. No ☐ if you say, Yes what activities does the digital marketing and promotion team engage in?

3. Is there a proper cataloguing system in place at the National Museum of Ethiopia?

1. Yes ☐ 2. No ☐ if you say, Yes what is its name, and can you give an example?

4. Does the National Museum of Ethiopia create new tourism products for visitors?

1. Yes ☐ 2. No ☐ if you say, Yes what are they?

5. Is there adequate toilet access and facilities for visitors inside the Ethiopian National Museum?

1. Yes ☐ 2. No ☐ if you say, Yes how much does adequate mean to you? And what are the facilities? -----

6. Does the National Museum of Ethiopia promote its objects, plans, and goals to tourists?

1. Yes ☐ 2. No ☐ if you say, Yes where, when, and how?

7. What are your thoughts on the NME's need to improve its work in order to manage tourism development effectively?

8. How do you see the National Museum product development status?

Thank you for your kind cooperation!

Annex -3

Checklist

For EHA/ARCCH Senior Curators and NME Guides

No	Questions for focus group discussions	Yes	No	Notes of focus group discussions
1	Does the National Museum of Ethiopia have a proper and well-organized management structure?			
2	Do you want the National Museum of Ethiopia to stand alone and independent under the ARCCH administration?			
3	Does the National Museum of Ethiopia have Museum policy and proper declaration?			
4	Does the National Museum of Ethiopia have sufficient Staff?			
5	Does the National Museum of Ethiopia have conservation and restoration team?			
6	Does the National Museum of Ethiopia offer new tourism product development for visitors?			
7	Does a guide in National Museum of Ethiopia offer consistent information for visitors about the existing tourism products?			
8	Does the National Museum of Ethiopia have digital marketing and promotion team?			
9	Does the National Museum of Ethiopia have proper Cataloguing system?			
10	Do visitors have adequate toilet access and facilities inside the National Museum of Ethiopia?			

N.B ✓ Yes × No ✓× Partly Yes partly No

Organizational chart for antiquities administration that includes the “NME”

